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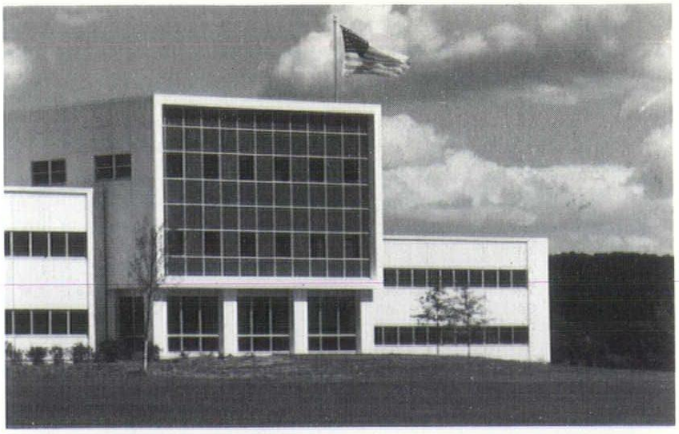

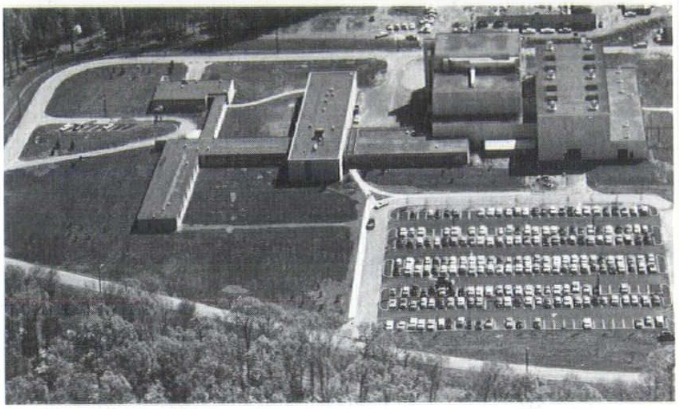

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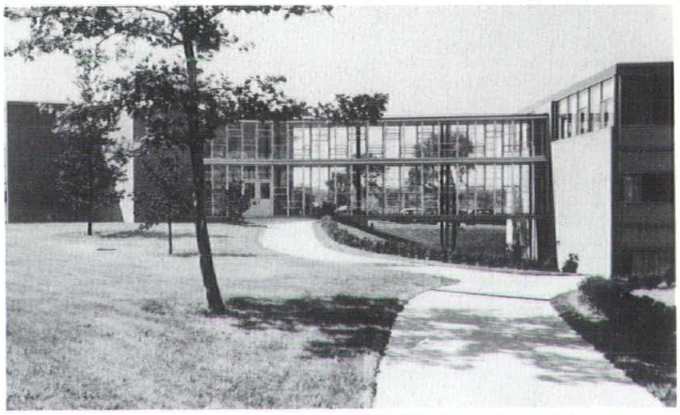

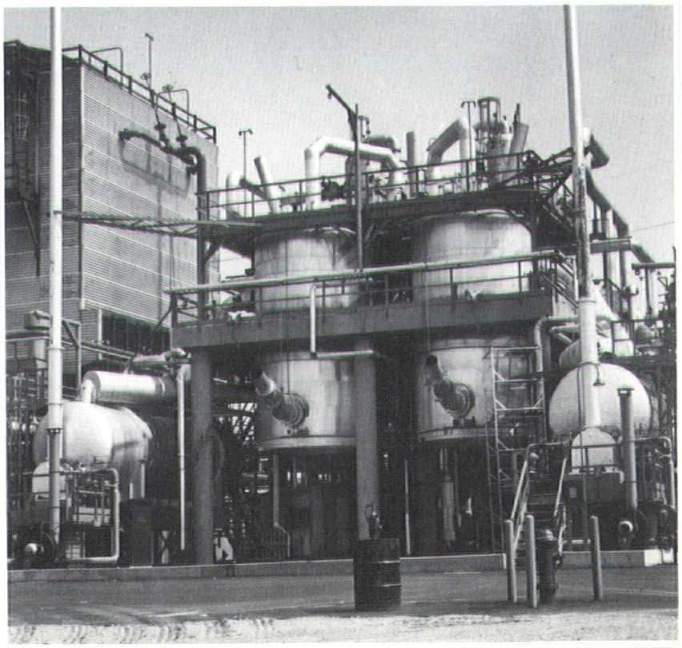

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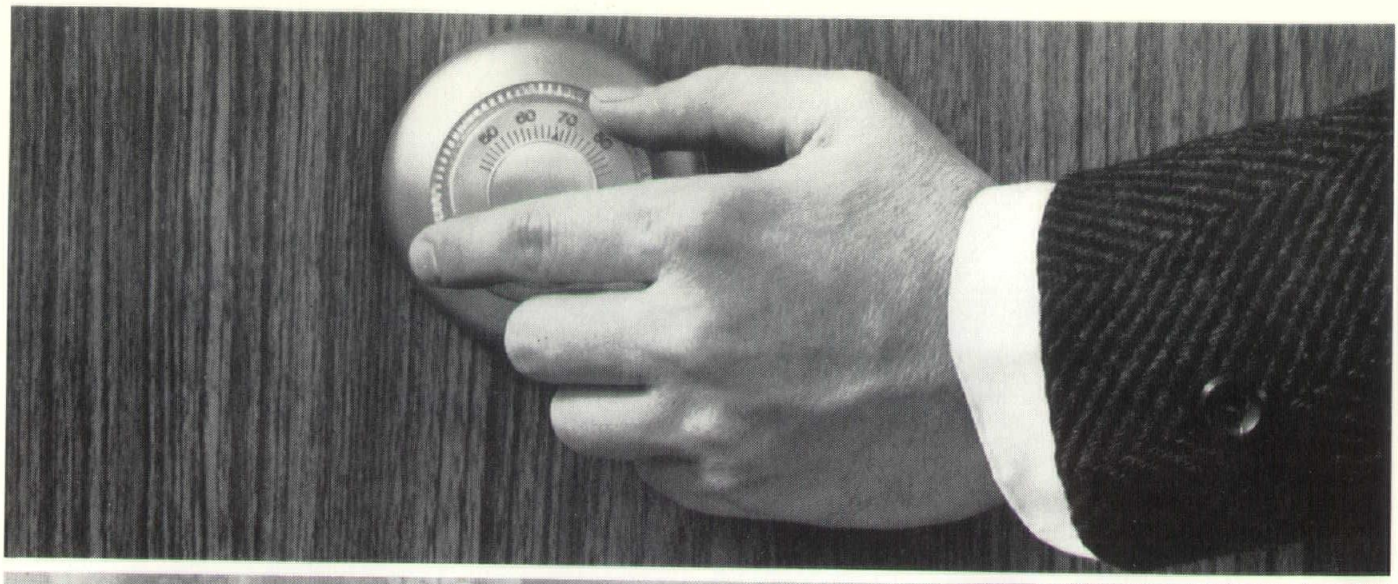

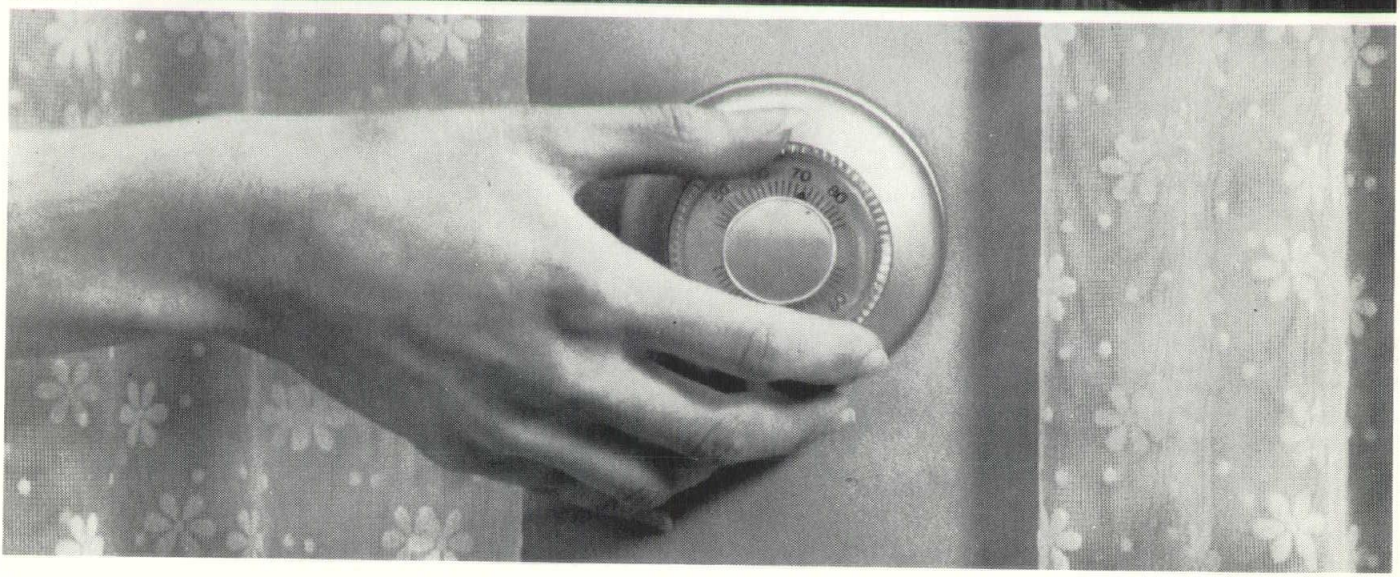

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A Region of The American Institute of Architects
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4,200 copies are distributed to every registered Architect in New Jersey, consulting engineers, people in related fields and others whose fields of interest include Architecture, such as leaders in business, commerce, industry, banking, education and religion.

Views and opinions expressed in **ARCHITECTURE new jersey** are those of the writers and not necessarily those of the New Jersey Society of Architects.

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ARCHITECTURE
new jersey

Volume 3, No. 6 **November/December, 1969**

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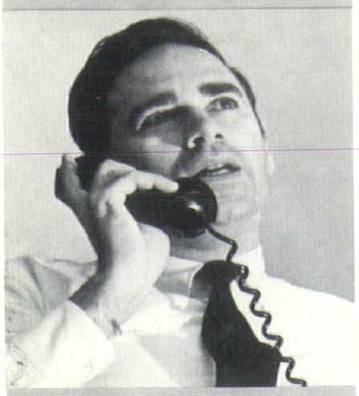
COVER: Receiving line at President's Reception: Mr. and Mrs. Leo Rutenberg (Treasurer), Mr. and Mrs. Robert R. Cueman (Regional Director), Mr. and Mrs. Charles C. Porter (Secretary), Mr. and Mrs. Peter H. Holley (Vice President), Mr. and Mrs. Alfred Busselle (President-Elect), Mrs. Glucksman, Mrs. Helen T. Schneider (Executive Director), Harold D. Glucksman (President).

As I See It



David R. Dibner, AIA

"The future . . . seems to me no unified dream but a mince pie, long in the baking, never quite done".

E. B. White

QUITE A YEAR

As this is the last article for the year, I felt it in order to list some of the happenings of 1969 which are bound to shape the new year. A number of diverse forces have been at work, both good and bad, affecting the profession of architecture and the business of building. A review of some of the forces which shaped this year might help us anticipate what lies ahead in 1970.

It's been quite a year for building costs. The building unions negotiated their new labor contracts which will set the pattern for the next three years. The result has been a galloping rise in the cost of construction and has resulted in chaos in the construction industry. Architects and Owners, with the responsibility of establishing realistic budgets, find it almost impossible to ascertain costs, as all the old estimating perimeters no longer seem valid. Other pressures causing this situation include rising material costs, a mixture of too little manpower and too much construction and the general uncertainty which clouds the construction field. What will next year bring?

It's been quite a year for equal employment opportunity in the construction industry. New Jersey has established a firm position with a new affirmative action program to assure a racially balanced work force on State projects. This new approach is being applied to the construction of the New Jersey College of Medicine and Dentistry in Newark and includes requirements for apprentice training as well as the employment of minority group journeymen in all trades.

While it is a good start, it is still too early to assess the results of this new policy. However, a positive direction has been established. Next year should measure the success of this policy.

This year the shortage of trained personnel became more acute. It seems that the majority of architectural school graduates are being employed in areas such as city planning and corporate and government offices and not in private architectural practice, where they are so badly needed. However, there were bright spots this year. Additional facilities for the training of architectural technologists were established at the Newark College of Engineering and Essex County College. Further, some progress has been made to assure that New Jersey will one day have an architectural school of its own. Next year holds promise in this area.

This year the American Institute of Architects acknowledged its close relationship to society by establishing a program of social responsibility with a goal of fifteen million dollars. Programs are being developed in assistance to minority groups in architectural education, promotion of equal opportunity throughout the construction industry and aid to local communities in environmental planning. The New Jersey Society of Architects, following the lead of the Institute, passed its own resolution for a pilot project to establish a Community Design Center in an inner city area. This program is now just getting started.

That was 1969. A year which saw man spring away from his terrestrial boundary. In architecture it was a year which signified hopeful directions through the start of many new programs. Seeds were planted, to be nurtured and developed. The new year will provide the measure of their success.

1970 will be an exciting year.

President's Page

I AM PROUD TO BE AN ARCHITECT

Among the professions in this country, our profession of Architecture, is relatively small; there being approximately only 22,000 members in the American Institute of Architects, as compared with, for example, the American Medical Association with more than 200,000 members. We are small indeed in numbers, but in accomplishments for the betterment of Society we have become giants.

The recognizable beginning occurred shortly after an admonition from Whitney Young at the National Convention in Portland in 1968. As Architects, we had become so complacent, so far removed from realities, that we could not see, nor did we acknowledge the sociological and environmental responsibilities to our fellow-men. While executing commissions for the current affluent society, we had completely lost sight of the problems of the vast majority segment of our people. And worst of all, we had also lost understandable communciation with more than 17,000 architectural students thru-out the country.

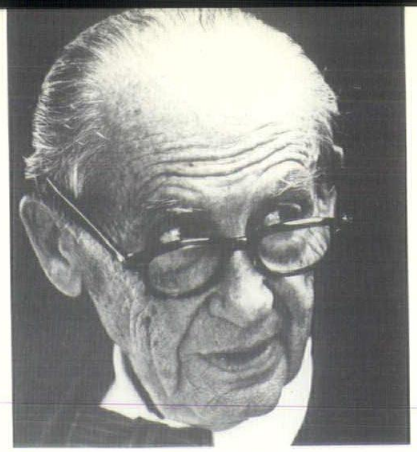
If we were to continue to be an active, sensitive, vibrant profession, it became apparent that the time for positive action had come. We could no longer remain passive. The world would pass us by.

Committees and task forces were selected with urgent instruction to develop realistic programs of procedure which could be implemented at the earliest possible time. The preparations were intensive, the research exhaustive — but out of it all came a program of involvement, as befits a knowledgeable group of Architects, who had finally learned to **Care.** To care about sub-standard neighborhoods, housing shortages, equal opportunities for the disadvantaged, technical training for minority group members, technical aid in ghetto neighborhoods and other similar programs where the professional background of the Architect would best fit him.

And then to the Architectural Students —the realization that the confrontation between the "Establishment" and the Youth must cease at once; to be replaced by face-to-face adult conversation;—and more important, to listen to each other. And we met and we did listen, and did achieve a communication, a dialogue; with mutual respect as befits two groups with a genuine concern about their "in-common" problems and the future of the profession.

For these actions of responsibility by our Architects, for their involvement in the social problems of our fellow-men and society in general, for the re-establishment of an understanding with our Youth, the Architectural Students; I submit to you the just right to be proud that we are Architects.

Harold D. Glucksman, AIA
President



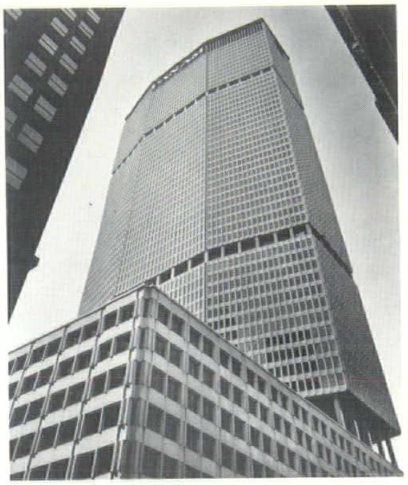
The Passing of a Giant:

By Thomas R. Flagg

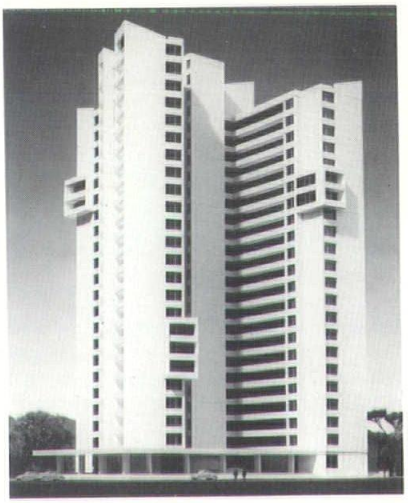
On July 5, 1969, the architectural profession lost one of the great pioneers of the modern movement. Walter Gropius was above all an educator of tremendous influence whose views have been heralded the world over since he established the Bauhaus in 1918 in Weimar, Germany. This school of design became the rock upon which the so-called International Style was to be founded. (Both Mies van der Rohe and Marcel Breuer were associated with it).

The Bauhaus flourished after Dr. Gropius moved it to Dessau in 1925 into a complex of buildings which he designed — and which many consider to be one of his best works. He was opposed to "art for art's sake," and believed that a good designer must first become an accomplished craftsman. He welcomed the machine as "an instrument which is to relieve man of the most oppressive physical labor and serve to strengthen his hand so as to enable him to give form to his creative impulse." To that end, he advocated that young men be trained by close contact with the building industries and their laboratories. His experiments with standardized building materials and concern with the expression of the nature of materials and the function of the building they enclose indicate how well he practiced what he so ably taught.

From 1938 to 1952 he served as Chairman of Harvard's Graduate School of Design. The list of his former students and associates reads like a roster of the most influential architects in America today. Grope (as he was affectionately known) believed strongly in the benefits of coordination and teamwork to the architectural design process which he referred to as "a collective art." In 1945 he established The Architects Collaborative, Inc. (TAC), Cambridge, Mass., with seven of his former colleagues. This group continues his principles of teamwork which make it unique. Weekly meetings are held to exchange ideas and "crit" each project with each principal in charge being free to accept or reject the group's suggestions.



Pan American Building, New York 1958



High Rise Apartment, Britz-Buckow-Rudow, West Germany 1964

Peter Blake has summed up Grope's myriad contributions to his world and the world of tomorrows: "Walter Gropius certainly did more toward the establishment of a modern **rationale**— in architectural education, in the industrialization of building, and in the analysis of social problems — than any of these three masters (FLW, Corbu, Mies).

"I want a young architect to be able to find his way in whatever circumstances; I want him independently to create true, genuine forms out of the technical, economic and social conditions in which he finds himself instead of imposing a learned formula onto surroundings which may call for an entirely different solution. It is not so much a ready made dogma that I want to teach, but an attitude toward the problems of our generation which is unbiased, original and elastic.

"The architect of the future should create through his work an original, constructive expression of the spiritual and material needs of human life,

Fagus Works, Alfeld, Germany 1910

Bauhaus, Dessau, Germany 1925

Central Section, Britz-Buckow-Rudow

Walter Gropius

1883-1969

thus renewing the human spirit instead of rehearsing thought and action of former times. He should act as a coordinating organizer of broadest experience who, starting from social conceptions of life, succeeds in integrating thought and feeling, bringing purpose and form to harmony. . . . If he will build up a closely cooperating team together with the engineer, the scientist and the builder, then design, construction and economy may again become an entity—a fusion of art, science, business.

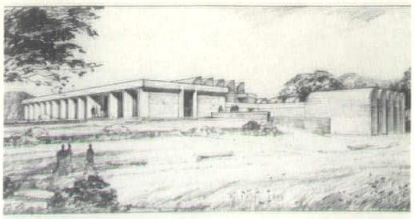
"I do not mean that we architects should docilely accept the client's views. We have to lead him into a conception which we must form to fit his needs. If he calls on us to fulfill some whims and fancies of his which do not make sense, we have to find out what real need may be behind these vague dreams of his and try to lead him in a consistent, overall approach. We must spare no effort on our part to convince him conclusively and without conceit.

"I tried to put the emphasis of my work on integration and coordination, inclusiveness not exclusiveness, for I felt that the art of building is contingent upon the coordinated teamwork of a band of active collaborators whose cooperation symbolizes the cooperative organism of what we call society."

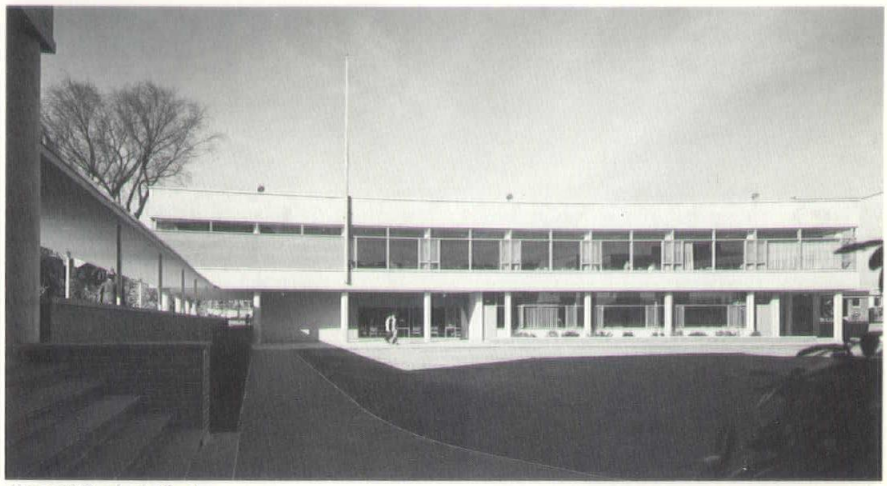
Letter to a Group of Students 1964

"For whatever profession, your inner devotion to the tasks you have set yourself must be so deep that you can never be deflected from your aim. However often the thread may be torn out of your hands, you must develop enough patience to wind it up again and again. Act as if you were going to live forever and cast your plans way ahead. By this I mean that you must feel responsible without time limitation, and the consideration whether you may or may not be around to see the results should never enter your thoughts. If your contribution has been vital, there will always be somebody to pick up where you left off, and that will be your claim to immortality."

U. S. Embassy,
Athens 1956



Project: Bauhaus Archives,
Darmstadt, Germany 1964



Harvard Graduate Center,
Cambridge 1949

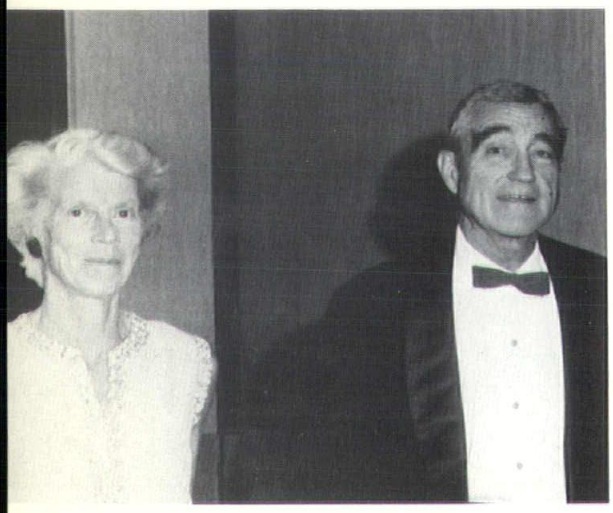
Dr. Gropius with LeCorbusier
and Marcel Breuer 1952

Convention Report:

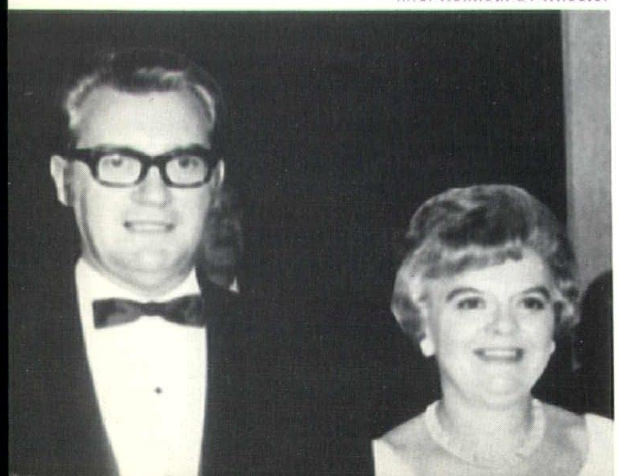
Design Happening

President and Mrs. Harold D. Glucksman

President-Elect and Mrs. Alfred Busselle



Convention Chairman and Mrs. Kenneth D. Wheeler



The 69th Annual Convention of the New Jersey Society of Architects, held October 2-4 in Chalfonte Haddon Hall, Atlantic City, was considered to be an outstanding success . . . bigger and better than ever.

If you're one of the 401 Architects who attended the convention, (total attendance 1337) you most likely will agree. If you missed it, you missed hearing outstanding speakers, participating in sprightly seminars and viewing a superb architectural exhibition.

This year's convention theme was "DESIGN HAPPENING", centering on The Challenge, as received from the client, The Approach, decisions weighed and discarded, and The Final Result.

At the opening luncheon on October 2, keynote speaker Mrs. Chloethiel Woodard Smith, FAIA, of Washington, D. C. cited an article, "Manplan" appearing in **Architectural Review** — a plan for human beings with a destiny, as opposed to figures in a table of statistics, as a fulcrum for the future. "A revolutionary demand for the 70's . . . a redefinition of objectives," should be the prime consideration of the profession, she said.

Feeling that the profession is one big "hair shirt", Mrs. Smith negated the inadequacies that are constantly pointed out and felt that the profession is the "most guilt-ridden group in the country." The closing words of Mrs. Smith were geared to the profession looking up, above and beyond . . ."new directions in design are exciting and nourish change."

The author of technical articles in all of the leading architectural and many non-architectural publications, Mrs. Smith has lectured widely at Universities, conferences on radio and TV. In 1965 she received a citation for "her thoughtful and original contributions to the art of urban design."

Scrimenti Cited

Architect Adolph R. Scrimenti, FAIA of Somerville was cited as "Architect of the Year" for his "many years of devoted and unselfish service to the Society, his profession and his community." Scrimenti is a Past President of NJSA, and is serving his second year as President of the New Jersey State Board of Architects.

Seminars

The nucleus of any convention lies in the magnetism and proficiency of its Seminar Panelists. A panelist assumes the responsibility to purposely arouse the complacent, encourage the cautious, enlighten the sceptic, nurture incentive, and generally stimulate the drive in man to compete and excel. "It was our privilege to have three dedicated colleagues graciously accept our invitation to serve as panelists this year and, in retrospect, they indeed provided the impetus and vision so vital to the success of our convention," said John T. Oliver, Seminars chairman.

At the first seminar Edward F. Knowles, AIA of New York, shared the

problems encountered while designing the Filene Center, Wolf Trap Farm Park for the Perfection of the Arts, Vienna, Virginia. The many and varied aspects demanding consideration required patience, perseverence, and foresight. Proper acoustical design was mandatory to insure the pleasure and satisfaction of the critics who would patronize this open-air auditorium in the future.

Contemplating every detail delayed the actual design for a year and a half, but confronting the challenge placed before him with a conscientious determination, Mr. Knowles succeeded in creating the design necessary for the functions of the Filene Center.

At the second seminar, Abraham W. Geller, AIA, of New York, discussed the challenges in designing the Residential Pavilion for the Henry Ittleson Center for Child Research, Riverdale, New York.

Mr. Geller, as did Mr. Knowles, faced a challenge with circumstances peculiar only to the type of project involved. He was confronted with designing a functional layout for use of retarded children, undertaking to anticipate the pertinent needs of future patients. The course pursued by Mr. Geller led to the solution of acquiring sufficient added facilities on a restricted site while maintaining the continuity of existing structures.

At the final seminar, Vincent G. Kling, FAIA, of Philadelphia, discussed his design of the Philadelphia National Airport, which had been beset by numerous inconveniences tantamount to being chaotic: poor accessibility, insufficient parking area, crowded runways, uncomfortable waiting facilities, to cite a few. Correcting these thorny conditions, while providing for futuristic needs, was a real challenge.

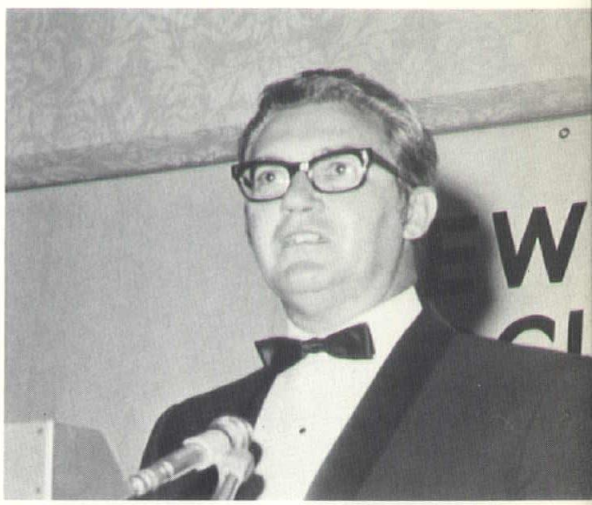
Mr. Kling assumed the responsibility of revolutionizing an antiquated public terminal while maintaining "business-as-usual." This multi-faceted, complex project is under construction and upon completion most assuredly will become the prime asset of the City of Philadelphia.

The presentations made by the panelists served to illustrate the power of a positive approach to any architectural dilemma and the Society is indebted to all three for contributing so generously of themselves to make these seminars possible.

Bridging the Generation Gap

Friday night, George T. Rockrise, FAIA of San Francisco, Vice President of the American Institute of Architects conducted an informal session with students from Princeton University School of Architecture and Mercer County Community College and practicing members of the profession in New Jersey.

This student-practitioner dialogue was meaningful and fruitful. Although at times it seemed a little vague and "blue sky", it helped to create a better climate for understanding what



Convention Chairman Kenneth D. Wheeler, AIA

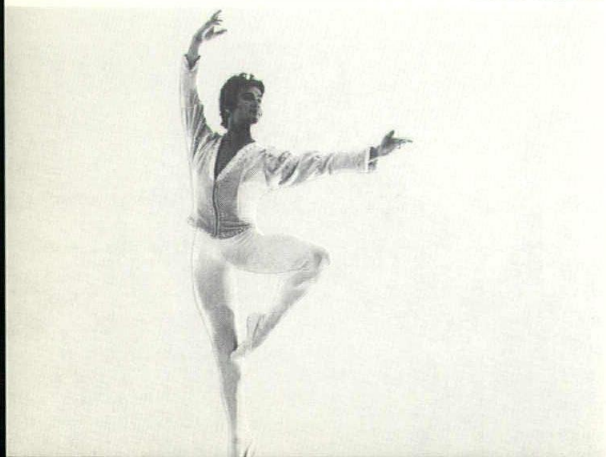
DeMartin, Glucksman, Scrimenti

George Rockrise conducting the "shirt sleeves" session

Mrs. Chloethiel Woodard Smith, FAIA

Abraham W. Geller, AIA

Ramon Segarra



those on each side of the "age barrier" are trying to do.

Meetings of this type will certainly be pursued in the future. Steps were taken after the National Convention in Chicago in June, to include a representative of both Student Chapters on our Board of Directors.

In addition, students have been invited to serve on our Task Force for the Establishment of Community Design Centers in New Jersey.

A Call To Action

At the President's Banquet George Rockrise told the Architects that the inescapable crisis of our cities "requires of us all maximum total concern and effort to upgrade the living conditions of those who are disadvantaged or trapped in ghetto areas".

Rockrise, Chairman of AIA's Task Force on Social Responsibility, told of The Institute's deep concern as evidenced in its preparation of a far-reaching program of professional assistance at local, state and national levels. "At the local level community design centers are being established to provide multi-disciplinary design and planning assistance to those who otherwise cannot avail themselves of professional advice", he told them. "At state and regional levels programs are under way to increase and accelerate the professional education and technical training of minority group members so they, too, may be a potent force in the betterment of the urban environment", he said.

"The forceful advocacy at all levels of new and reinforced legislation and programs would insure the dedication of a just proportion of our country's total resource and talent to resolve the urban crisis", he added.

In talking about the New Jersey Region, Rockrise felt many commendations were in order. Referring to the informal session the night before, Rockrise stated, "You are the first Region to my knowledge that has had this kind of simple discussions with students following so closely on the heels of Chicago." He further cited the work being done to develop an architectural school to gain the needed educational facilities for the study of architecture in this state.

Officers Installed

Alfred Busselle, AIA of Princeton, was installed as 46th President of New Jersey Society of Architects. Other officers installed were Peter H. Holley, AIA, of Glen Rock, First Vice President; Edward M. Kolbe, AIA, of Cherry Hill, and Kenneth D. Wheeler, AIA, of Denville, Vice Presidents; C. Jones Buehler, AIA, of Moorestown, Treasurer; and Charles C. Porter, AIA, of Madison, Secretary. Ernest O. Bostrom, AIA, of Red Bank, and Calvin M. Colabella, AIA, of Caldwell, were installed as Directors for a three-year term. All will take office January 1, 1970.

Design Awards

Awards were presented to ten New Jersey architectural offices who were cited for outstanding design achievement. The awards were presented by

Richard W. Snibbe, FAIA of New York, Chairman of the Awards Jury. The other judges were: George W. Qualls, FAIA, Philadelphia and Hugh A. Stubbins, FAIA of Cambridge, Mass.

Architects who received awards were:

Joseph Costanza, Jr., AIA of Pennsauken for the Elevator Enclosure, Garden State Park Race Track, Cherry Hill.

Frank Grad & Sons, Newark, with J. N. Pease Associates, Charlotte, N. C., for the Eastern Airlines Northern Regional Reservations Center, Woodbridge.

J. Robert Hillier, AIA of Princeton (two awards) for the Peck Residence, Princeton and Epstein Residence, Peapack-Gladstone.

Kuhn-Drake-Hessberger of Summit for the Drive-Up Bank, Summit.

Pietro Belluschi of Boston, Gruzen and Partners, Newark, associated architects for the Temple B'Nai Jeshurun, Short Hills.

McDowell-Goldstein, Madison, for the Madison Free Public Library.

Diehl-Miller-Busselle, members of UNIPLAN, Princeton for the Center Main Trenton State Hospital Administration Building.

Raymond Heinrich, AIA of New Brunswick for the Edward J. Patten Park, Perth Amboy.

Paul Fortune Losi, AIA of Toms River for the Reade Residence, West Point Island.

Valdemar H. Paulsen, AIA of Jersey City for the Jersey City Public Safety Center.

These award-winning projects, along with others chosen by the judges will form the basis of a traveling exhibition under the sponsorship of the N. J. State Council on the Arts.

A Touch of Elegance

The Princeton Ballet Society, under the direction of Mrs. Audree Estey performed at the President's Banquet. One number, "Prisms" depicted crystal prisms dispersing light into seven component colors. The Pas de Deux from The Nutcracker was performed by Mr. Ramon Segarra, an internationally known dancer and Miss Everest Mayora, leading ballerina with the National Ballet of Venezuela.

Educational Displays

The 66 exhibits provided an excellent opportunity for architects to learn first - hand — to match problems against the full spectrum of equipment and services — all arranged and expertly attended for convenience. Citations for the Most Attractive Booth were given to: American Olean Tile Company, Lees Carpets, Wilkinson & Son, Inc., and Pella Products of Northern New Jersey. Receiving citations for the Most Effective Booth were: Brewer Associates, Herbert L. Farkas Co., Moldcast Manufacturing Co. and United Glazed Products, Inc.

1970 Convention Date Set

Plans have been made to return to Chalfonte-Haddon Hall for our 1970 Convention September 24-26.

Edward F. Knowles, FAIA

Ross Smith, Structural Steel & Ornamental Iron, awarding mink stole to Mrs. Joseph Costanza.

Regional Director Robert R. Cueman, President Glucksman, AIA Vice President George Rockrise and Convention Chairman Kenneth D. Wheeler

Mechanical Contractor's Association Cocktail Party

Construction Industry Foundation Formed

The Construction Industry Foundation, the first organization to represent all segments of the overall construction industry, was formed in Washington, May 27-28, under sponsorship of the American Institute of Architects.

Representatives of 14 established associations attended the foundation's organizational meeting at AIA headquarters. They represent architects, engineers, building product manufacturers, contractors, subcontractors, home builders, bank loan officers, building owners and managers, insurance companies, and credit managers.

The foundation will be operated as a non-profit, educational organization. Its broad purpose is to deal with business-management, financial, and legal problems and abuses that damage the industry, reduce the quality of construction and increase building costs.

Robert G. Cerny, FAIA, The Cerny Associates, Minneapolis architectural firm, was elected president of the foundation. The CIF was Mr. Cerny's "brainchild," and he has been active during the past year in winning support for it. Robert F. Cushman, Cushman & Obert, Philadelphia, will be legal counsel and interim executive director.

Until a permanent staff is formed, CIF headquarters will be in Cushman & Obert's offices, 2426 Fidelity Building, 123 South Broad Street, Philadelphia 19109. Permanent headquarters will be in Washington or New York.

The annual operating budget is expected to be $500,000. Membership dues are $1,000 per year. "Any individual, partnership, association, or corporation engaged in business, financial or professional activities and interested in the welfare of the construction industry" is eligible to join.

The foundation's method of operation will be to retain experts to analyze problems and recommend solutions. Promising solutions will be reviewed by CIF committees and discussed with professional and trade associations. After a proposed solution has been adopted by CIF membership, the foundation will put it into effect by endorsement and action of CIF members.

At the Washington meeting, four problems were agreed upon for immediate action. They are:

1. Financial order and reform, particularly the system of payments to contractors, subcontractors, material suppliers, and manufacturers.
2. Bidding reforms and qualification of bidders, including bonding problems and bid-shopping.
3. Establishing standards for plans and specifications.
4. Product performance and guarantees.

According to a statement of problems prepared by CIF organizers, the present withholding system of payments is "antiquated and subject to abuse and hazards. The general contractor may prudently withhold more than is necessary to guarantee performance by a subcontractor. Conversely, a subcontractor without the discipline of substantial withholding may refuse his responsibility . . . The owner must agree to pay a penalty for delayed payment, and the Federal government must discipline itself to a reasonable compensation pattern. Perhaps the retainage system must be reformed, possibly with escrow funds invested, interest accruing to the contractors."

Bidding reform was defined to include the problem of unenforceable completion dates. It was pointed out also that while a bidder's bond is required on public work there is no qualification based upon experience or competence and that there should be a reasonable ratio between the face value of a bond and the contractor's assets.

In regard to the need for a standard for plans and specifications, the statement of problems said: "The industry suffers from flagrantly incomplete plans and specifications. This is particularly true of FHA apartment buildings and plans prepared for development contractors. These plans are bid at a hazard . . . Bidders are subject to growing liability for performance based upon interpretation of vague plans."

In establishing standards, the CIF expects to work with representatives of Builders Exchanges and the FHA.

Problems associated with product performance and guarantees include the growing tendency in "third party" lawsuits to hold architects, engineers, and contractors responsible for material failures, the " 'or equal' syndrome" in specifications, and the difficulty of determining whether a building material or its application is at fault when a failure occurs.

Other problems on the CIF's list of those to be analyzed are the increasing amount of litigation in the industry, survey and soil exploration hazards, cost estimating and quantity surveys, respective responsibilities of architects and engineers, performance standards, and general terms and conditions of construction contracts.

The Architectural Exhibit this year again reflected a growing maturity in design capability in New Jersey. Perhaps this fact was most evident in the many models accompanying the preliminary projects. Obviously projects are no longer "paper" exercises of impressive street facades, they are now seriously studied from all views in relation to their actual siting. Probably the models shown represented only a fraction of the "study" models used as a design tool by most of today's architects.

From a serious view of the entries, it was again evident that New Jersey's Architects have capability ranging from one-family houses to multi-million dollar educational and corporate structures. The judges were unanimous in their praises of the entries. However, in their critique of winning projects, the judges indicated areas where some aspects of the projects could have been approached in a different manner. This helpful and constructive criticism is indeed welcome from these well qualified members of our profession. It again brings home the individuality of design and the fact that each of us looks at design from a different background of experience, likes and dislikes.

Overall, Design Happening '69 showed that good design is happening in New Jersey.

Kenneth D. Wheeler, AIA
Convention Chairman

Editor's Note

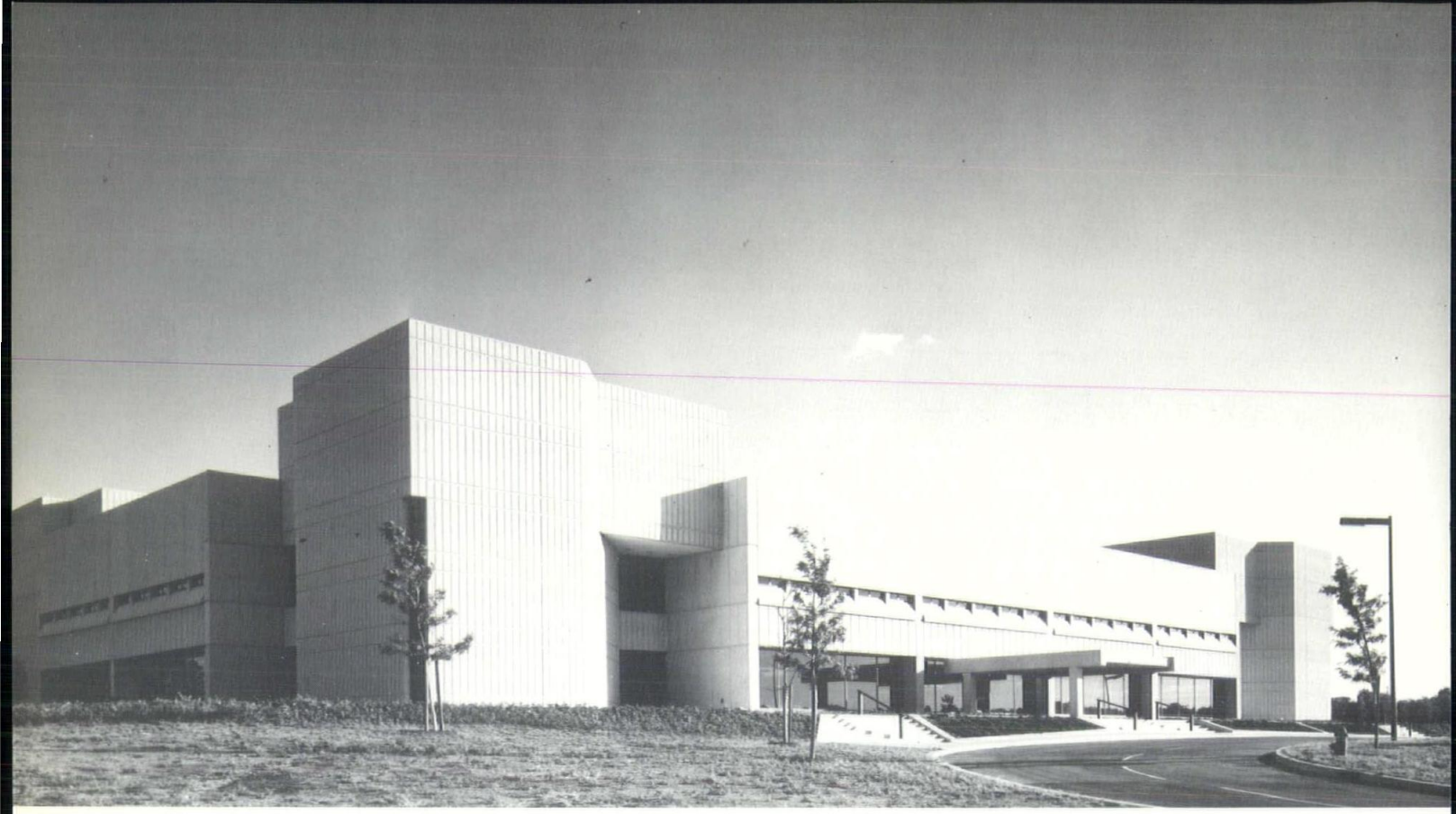
We are pleased to present in this issue the six award winning projects in the completed classification. Our next issue will contain the award winners in the preliminary classification.

Architectural Jury

George W. Qualls, FAIA,
Geddes, Brecher, Qualls, Cunningham,
Philadelphia

Richard W. Snibbe, FAIA,
New York

Hugh A. Stubbins, FAIA,
Hugh Stubbins and Associates,
Cambridge, Mass.



Eastern Airlines Northern Regional Reservations Center

Woodbridge, N. J.

Architects:
Frank Grad & Sons
Newark, N. J.
and
J. N. Pease Associates
Charlotte, N. C.
Associated Architects

General Contractor:
George A. Fuller Co.
Mechanical Engineer:
Kallen & Lemelson
Structural Engineer:
Fraioli-Blum-Yesselman
Site Engineer: Staunton & Freeman

Designed by Frank Grad & Sons, Newark architects and engineers, in association with J.N.Pease Associates of Charlotte, N.C., Eastern Airlines' new Northern Regional Reservations office in the Iselin section of Woodbridge, N.J. began operations this fall — less than a year since its inception. The imposing two-story, buff-colored concrete building rests on a knoll of a 30-acre site adjacent to the Garden State Parkway. This location, visually prominent from a distance, was selected by the architects so that the boldly massed, monumental form would be easily identified by the high speed motorist.

The crisp architectural lines and distinctive appearance of the new reservations office, which contains communications equipment capable of serving 12,000 customers an hour, give no hint of the novel solution required to complete the main elements of the building in the short time since the architects were selected in September, 1967.

This building has a kind of presence on the landscape that makes it stand out in relation to the kinds of buildings seen in this vicinity. It is a clear, simple statement.

The Jury

Site

A busy corner in Summit's central business district, across the street from the main banking facilities.

Program Requirements

Three drive-up windows; one walk-up window; four parking spaces; direction and control of pedestrians and vehicles; design to permit future construction of a multi-story office building above facilities; preserve two beautiful trees.

Design Solution

The drive-up windows are located to force vehicles away from the corner; brown brick pavers cover the large pedestrian area within the drive; the drinking fountain, planters, and seating are placed to direct customers to the walk-up window.

Precast concrete panels match the limestone on the existing bank. The structural steel canopy stands free of the buildings and will be removed for construction of the future office building. Electricity powers a central heating and air conditioning system. Down-lights in the canopy are left on at night, extending the use of the small plaza.

This small bank gives the impression of a simple, uncluttered functional design that is well proportioned. The great tree is retained in a site plan that will probably contribute favorably to the neighborhood. This building type is generally over-designed so it is rewarding to see a notable exception.

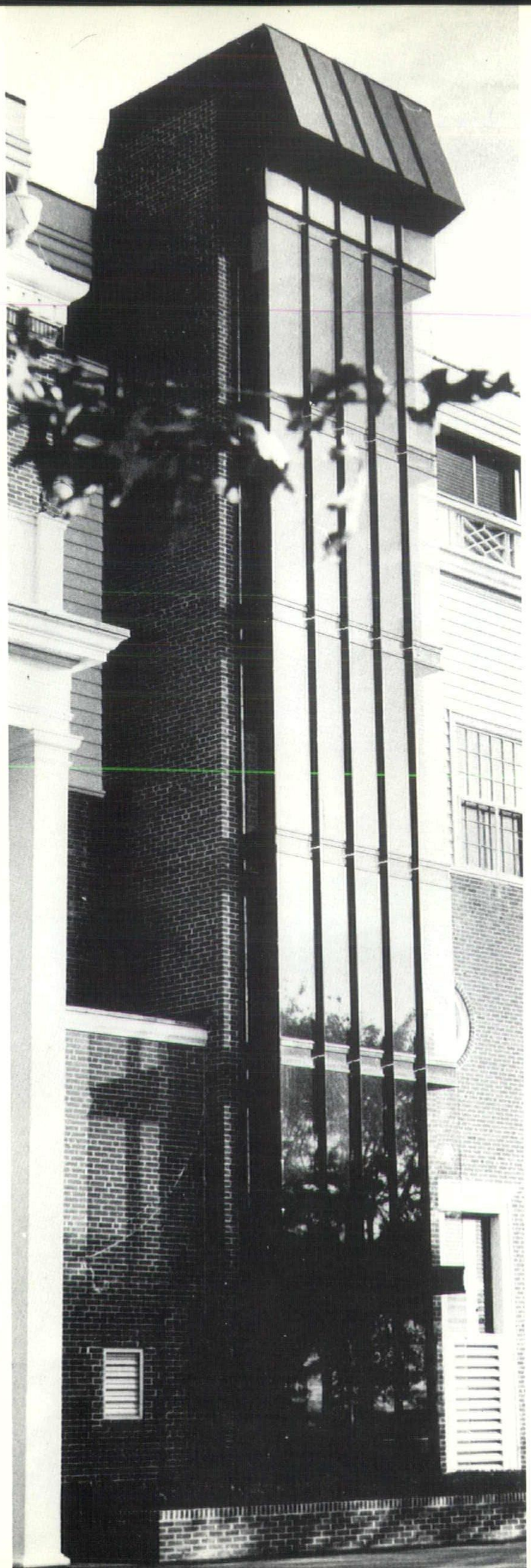
The Jury

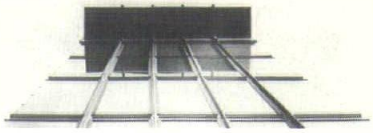
Architects:
Kuhn-Drake-Hessberger
Summit, N. J.

General Contractor:
Paul Otto Building Co.
Structural Engineer:
Edwin M. Ragold Associates
Mechanical & Electrical Engineer:
Professional Engineering Consultants
Photographers:
Peter W. Drake, Jacob Bloch

Drive Up Bank, Summit and Elizabeth Trust Co.

Summit, N. J.





Architect:
Joseph Costanza, Jr., AIA
Pennsauken, N. J.

Structural Engineers:
Seymour Greenberg and I Tán Yu
Structural Steel Fabrication:
General Iron Works
Elevator Construction:
Energy Elevator Co.

The site is the Garden State Park race track. The grounds, particularly on the entrance side of the Clubhouse-Grandstand building where the new elevator is located, are beautifully landscaped and well maintained.

The problem was to provide additional vertical circulation between 3 spectator levels of the Grandstand building. Considering the attractiveness of the area, it was decided to provide a facility that not only afforded the necessary vertical circulation, but also provided passengers a spectacular view of the grounds and the surrounding country-side. A glazed elevator cab and an enclosure of steel and glass were proposed and accepted.

Glazing of clear wire glass is attached to steel "T" sections by neoprene zipper gaskets. Glass corners are mitered and sealed without corner mullions to afford maximum visibility and structural expression. The elevator tower is capped with a batten-seam copper roof; side walls of the enclosure are brick matching that of the existing building.

This is an all out design effort on a small problem and very nicely done.
The Jury

Elevator Enclosure for Garden State Park

Cherry Hill, N. J.

A small low budget house on a wooded site for a family with two teenage children. The family is active, involved, and close. The house is to operate as a "retirement" house after the children leave home.

The design is a single form volume with the various rooms so located that their individual shape suits their function. The spaces flow together vertically as well as horizontally, offering different views to the outside.

The center of the house is the family room around which revolve the kitchen, the project room, the rear deck, and the balcony for the bedrooms. A sleeping "loft" for college student visitors is at the peak of the family room. It is a home for informal living and informal entertaining.

There are some interesting spaces in this house both horizontally and vertically. The ground floor plan is commodious and well worked out. It is a simple box but has modeling to it, some silhouette. The materials were handled simply.

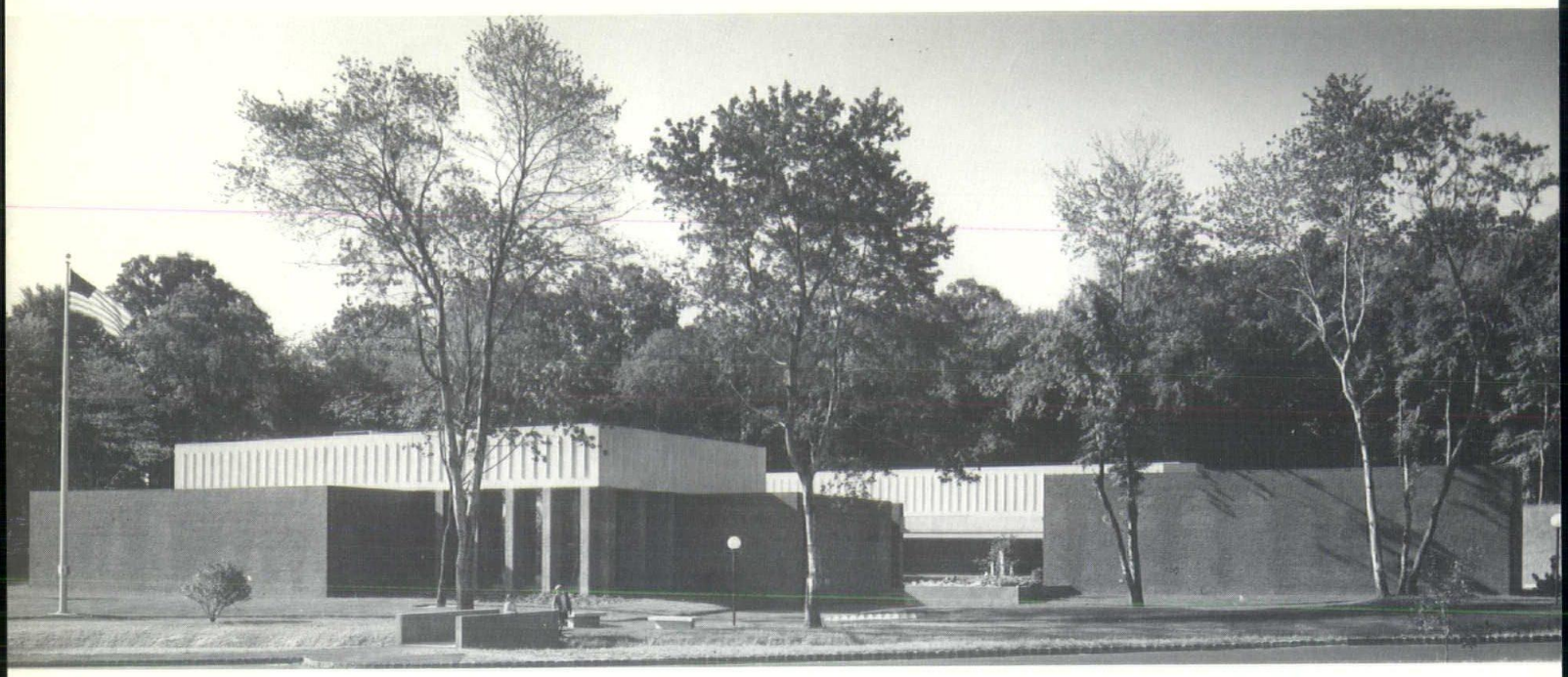
The Jury

The Peck Residence

Princeton, N. J.

Architect:
J. Robert Hillier, AIA
Princeton, N. J.

General Contractor:
Balestreiri and Pearson
Structural Engineer:
Paulus and Sokolowski
Photographer: James Deininger



Madison Free Public Library

Madison, N. J.

Site

A sloping seven acre heavily wooded proposed park surrounded by an established residential area.

Program

Required facilities and programs to serve the 17,000 population of Madison together with reference use by adjacent communities and two colleges. The building is to house 100,000 volumes, 200 periodicals, special gift collections and a 150 seat multi-purpose room.

Solution

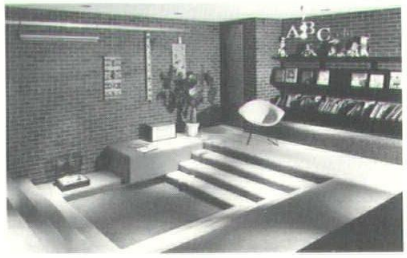
The wooded site is preserved and becomes gradually more refined as one enters the Fountain court. Required areas are separated into blocks of appropriate size for their use. The two large reading room pavilions are supported by these service blocks providing a functional building scale compatible with the residential-park area.

This is a quiet, composed building that will wear well over the years in its surroundings. It has an interesting focus in a courtyard that is quietly detailed and shows a proper use of water. The scale of the courtyard is very good. The building has a variety to it without being affected and a good human quality. The entrance is accessable without going through a whole field of cars.

The Jury

Architect:
McDowell-Goldstein
Madison, N. J.

General Contractor:
Dolb Construction Co.
Mechanical & Electrical Engineer:
Vogelbach & Baumann
Structural Engineer:
Robert K. Mosher, Inc.
Photographer: Ralph A. Goodhill



Temple B'nai Jeshurun

Short Hills, N. J.

Architects:
Pietro Belluschi
Boston, Mass.
Gruzen and Partners
Newark, N. J.
Associated Architects

General Contractor:
Blitman Construction
Structural Engineer:
Lev Zetlin and Associates
Mechanical & Electrical Engineer:
Slocum and Fuller
Landscape Architect:
M. Paul Friedberg and Associates
Acoustical Consultant:
Goodfriend-Ostergaard Associates

Temple B'nai Jeshurun is a reform synagogue situated on a heavily wooded, 40 acre hillside site in Short Hills, New Jersey.

The three level, "L"-shaped building houses a Main Sanctuary, Chapel, Social Hall, Religious School, Library, Offices and supporting facilities.

The Main Sanctuary, diamond in plan, will accommodate 1,000 persons — 450 on the main floor and 550 in the balcony. A Social Hall, seating 800 adjoins one side of the Sanctuary and a Chapel, adjoins another side. The Social Hall and the Chapel are separated from the Sanctuary by lounges which provide additional seating capacity. On High Holy Days the three major spaces can be opened to form one large space seating 2,600 persons.

The lower level of the three story building contains 17 classrooms, recreation room, student lounge and supporting facilities.

The superstructure is of structural steel, clad inside and out with a smooth face, purple-brown brick. A continuous skylight cuts diagonally across the Sanctuary and is continued downward between a separation of the walls. This opening is infilled with a stained glass window by Jean-Jacques Duval.

This building has a sense of grandeur inside. It is an excellent job. The scale of the walls contrasts favorably with the very careful detailing and scale of the balustrades and stairway. In the church field where the work has been generally mediocre, this is a welcome accomplishment.

The Jury

R. Buckminster Fuller on Educational Environment

By Thomas R. Flagg

Presented by the Far Brook School, Paper Mill Playhouse, Millburn, N. J. October 27, 1969

They had come to see Bucky do his thing. An audience which consisted predominantly of Far Brook School students, parents and alumni could be expected to be a receptive one. The school's philosophy that "all thinking, all learning is a way of discovery with imagination at the center of this process" has found a champion in Dr. Fuller who feels that "the fantastic, beautiful brain of the child needs to be connected up in the right way so it can begin to work. The plugging-in is as different for each individual as his fingerprint. Teaching is not done with a needle or a pump."

Speaking extemporaneously (to encourage freely flowing thoughts) Dr. Fuller launched into a rather roundabout development of his philosophy on life in general and the educational environment in particular. For what appeared to be the longest time he stood rigidly at attention, the chest mike seemingly plugging this machine into our consciousness. After numerous attempts to establish a common scientific frame of reference with his listeners — during which one thirsted for even the most rudimentary of visual aids — Dr. Fuller the dry theorist became Bucky the dynamic environmentalist. He strode back and forth on the platform, punching the air to indicate the thrust of a tetrahedron in compression, waving his arms wildly to emphasize the far reaches of our social responsibilities. The audience, which had previously been squirming due to "lectureitis" began squirming anew with the guilty consciences of people who have allowed complacency to engulf them.

One key to understanding Buckminster Fuller's outlook on life is a familiarity with the term SYNERGY which he defines as "behavior of whole systems unpredicted by the behavior of the parts or any sub-assembly of any of the parts." An example would be chrome nickel steel — an alloy which made the age of the jet engine possible — which is many times stronger than the sum of the tensile strengths of its components, even at extremely high temperatures.

Dr. Fuller went on to say that through the ages man has made progress during periods of crisis by overcoming the many inertias and customs which had up to that point seemed insurmountable. Since the development of the mass production of steel, most of our recent achievements are products of improvements in tensile strength. We now have materials such as boron with a tensile strength of 5 million psi (George Washington Bridge 120,000 psi) which could support the Verrazano Bridge using spider web thin cables. But nobody would go across it.

"Society is not taking the trouble to find out what is really going on: 'That's not my field. I'm a specialist. Let someone else look into it.' . . . Children are really the only comprehensivists. We try to make them into specialists." Recently, anthropologists and biologists at separate conventions came to the conclusion that the cause of extinction in species is overspecialization.

Another attitude that Dr. Fuller disputes is the Malthusian theory that poverty and disease are inevitable (and war therefore acceptable) since population increases geometrically while means of subsistence increases arithmetically. Thus only the fittest survive. Karl Marx went from there to conclude that since the workers know how to do things they are the fittest and deserve to survive (at the expense of the capitalist). As Dr. Fuller sees it, "By earning a living, we earn the right to live."

The competition to survive led the military specialists to start technical schools for the development of more sophisticated weapons, with the NEXT war always in mind (a generation of technology is about twenty - five years). World War I was the first conflict that left the world with substantial technological advancement. The military's answer of "buy or die" won out over cries of "we can't afford it." As Dr. Fuller says, "Every time you hold off from doing something it will cost you ten times as much later on. If you need it, and can produce it, you can afford it." However, in the next war, because of satellite warning systems and the ICBM's, the side being attacked can cause the total annihilation of the attackers within minutes of their own destruction.

Meanwhile, our children have been reacting to all these changes. At the turn of the century, a child might look up and see only a flight a birds. One generation later his child would see a bi-plane and the following generation a jet (and no birds). Today's children relate less to a picture of a zebra or sheep than one of a car or even a DNA molecular structure. They learn more from the "third parent"— the TV set — than from their own, and its diction and vocabulary are better.

"This generation has been allowed to grow a little older with less misinformation and more truth. Truth is natural. Their integrity is fantastic. They will not tolerate our cultivated lies and delusions. We are approaching the point of no return with the pollution of our atmosphere (plants don't get enough solar energy to manufacture oxygen). Our decision must be made NOW! The more I see of the young people, the more confidence I have."

Books

Adventure Into Architecture

Adventure into Architecture. Bernard John Grad, FAIA, New York: Arco Publishing Co., 1968, 192 pp. $12.50.

At long last—a really fine basic book on the profession for the layman in general and the potential architect in particular. What's more, Grad's volume is most readable and well illlustrated, not only with first-rate photographs but with diagrams and charts as well.

Perhaps the book is best summed up in the preface by William H. Scheick, FAIA, executive director of The American Institute of Architects, who says:

"Here is a voice of experience telling you about our profession in entertaining fashion. Architect Grad is one of that generation whose practice has spanned the greatest era of change in the history of architecture, all packed into less than 40 years."

For one of the nicest features is that the author has incorporated his own experiences so that it is a personal book in a way; yet the first person singular never gets in the way of the reader or makes him feel uncomfortable.

What Grad has done is to present an intimate view of the architect at work. Particularly helpful to a client would be the chapter devoted to a typical project. The author chose the New Jersey Cultural Center in Trenton which, he explains, involved "an elapsed time of 4½ years," adding that "The timetable of the major intervals between the two dates [Feb. '61 and Sept. '65] is instructive." Indeed it is, for Grad is short on words and long on graphics, including everything from a topographical survey to bubble diagrams showing space relationships to working drawings to photos of the completed job.

No book, of course, is perfect, and this one has its little flaws, for which the author is probably not responsible. In the case of the already cited typical project, the text proper jumps from page 139 to 161, being separated by the artwork itself, without any guidance for the reader.

One wonders, too, why the locations of the illustrated buildings are not given, but to the credit of Grad and/or his editor, restraint has been used in showing the work of the firm.

Although page 36 refers to an appendix for a list of accredited colleges, which would have been a welcome addition, nowhere can it be found.

But all in all, the book does well what it set out to do. And returning to the preface:

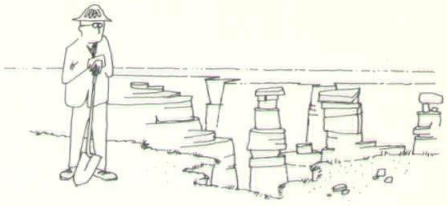
"If you aspire to become an architect and do, chances are that you yourself will experience another fabulous era of change and opportunity. Chances are that you will find the career of an architect as fascinating as Bernie Grad obviously does."

This is precisely why he has turned out a good book — one that any architect can proudly give to a client, a student or any layman who wants to know about this profession in terms he can understand.

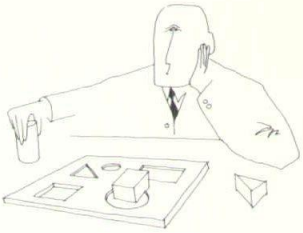
ROBERT E. KOEHLER

Reprinted with permission
AIA Journal, September 1969

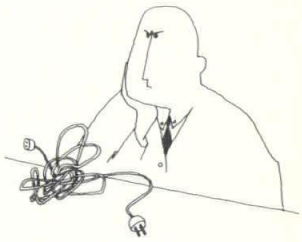
Cartoons by David Zugale



Site Planner

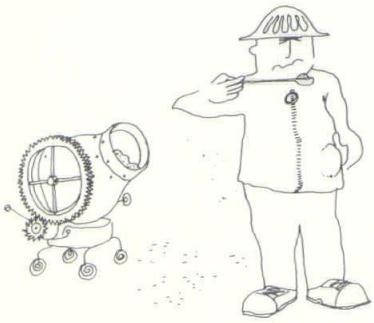


Space Planner

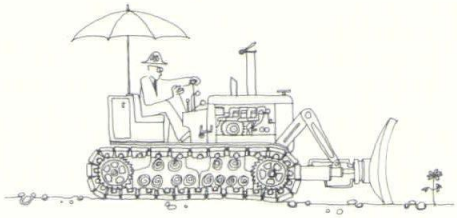


Electrical Engineer

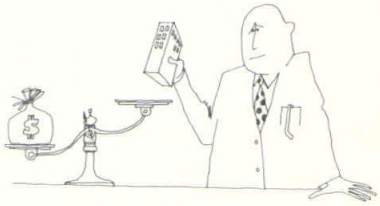
Mechanical Engineer



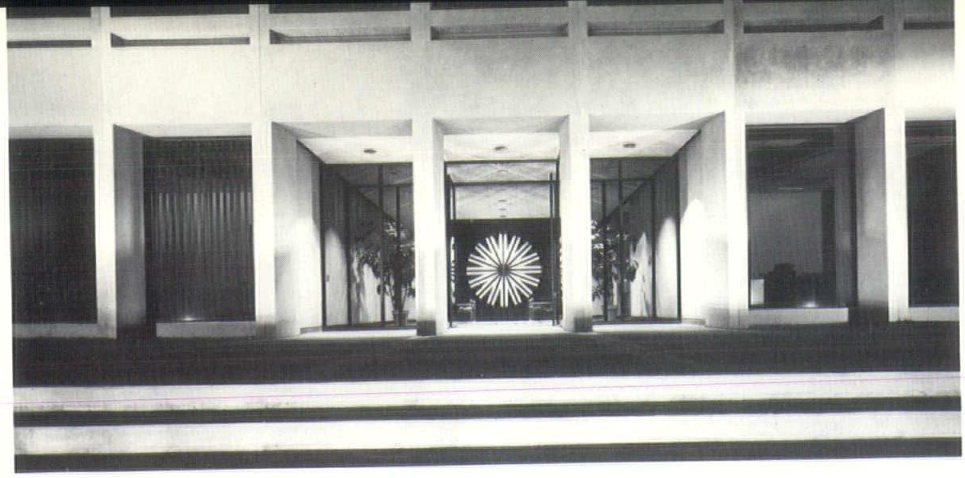
Testing



Landscape Architect



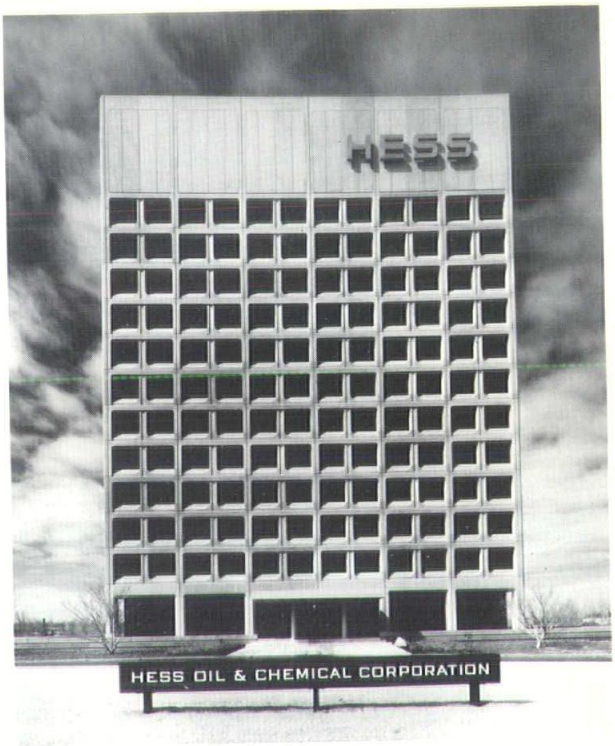
Cost Consultant



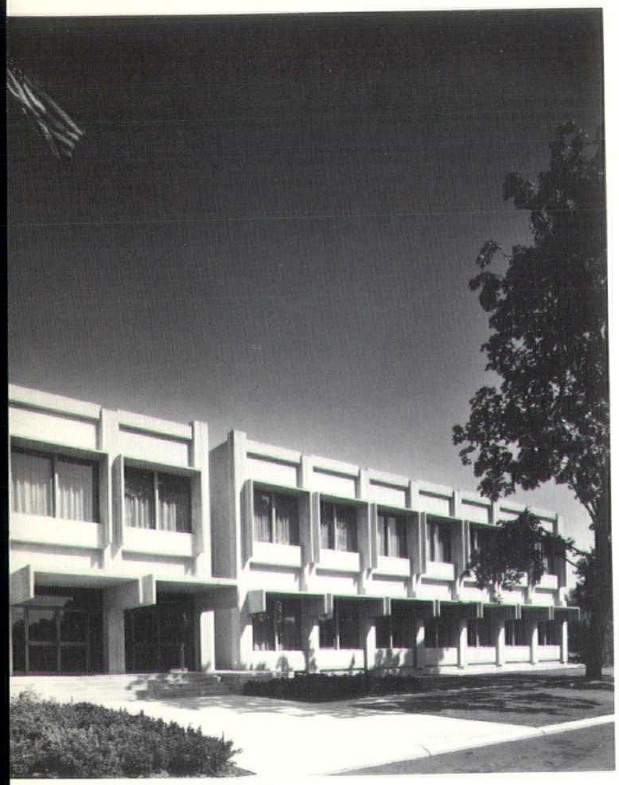
Ilford, Inc., Paramus, N.J.
Architects: Zywotow & Eckert, Newark, N.J.

Good Neighbor Awards

The four buildings shown on this page were among those selected by the Jury for awards in the Tenth Annual "New Good Neighbor" Awards Competition sponsored by New Jersey Business magazine.



Hess Oil and Chemical Corp., Woodbridge, N.J.
Architects: Frank Grad and Sons, Newark, N.J.



Keuffel & Esser Co., Morris Township, N.J.
Architects: Ballou-Daly-Levy, Ridgefield Park, N.J.

Eastern Airlines, Northern Regional Reservations Center, Woodbridge, N.J.
Architects: Frank Grad & Sons, Newark, N.J.; J. N. Pease Associates, Charlotte, N.C.

Community Design Centers

The Architects of New Jersey committed themselves to active participation in improving the environment in disadvantaged communities at their annual meeting in Atlantic City on October 3.

The Resolution adopted unanimously called for more involvement in the problems of disadvantaged neighborhoods by setting up store front service centers in inner city areas to assist community members in planning and developing their neighborhoods and by enlisting the aid of members, students, other professionals and nonprofessionals, in the implementation of an inter-disciplinary program of broad based community improvements. The Resolution also called for a study into the immediate establishment and funding of pilot centers in disadvantaged neighborhoods to effect substantial improvements in that neighborhood.

Harold D. Glucksman, AIA, of West Orange, NJSA President, appointed H. Robert Yeager, AIA, of Little York, as Chairman of the Task Force to implement the program. Architects who volunteered their services in assisting Mr. Yeager are: David R. Dibner, AIA, of West Orange; Taylor M. Potter, AIA, of Princeton; William A. McSweeney, AIA, of Morristown; Sidney Scott Smith, AIA, of Moorestown; Sidney Schenker, AIA, of Paterson; William M. Brown, Jr., AIA, of Newark; Edmund H. Gaunt, Jr., of Red Bank. In addition, members of the Student Chapters at the Princeton University School of Architecture and Mercer County Community College, will actively participate in the program.

Similar Project Already Under Way

A similar project is already under way in the Monmouth area. The Shore Chapter of NJSA, aware of a gap in services available to certain marginally funded projects of community concern, early in 1969 established a committee of volunteers to assist in the initial phases of such projects.

To date they have responded to two requests for assistance:

1. The officers of the Monmouth Day Care Center requested study of a building under consideration to house twenty children ages 3 to 5 in a full day program.

2. The Pastor of the Reeveytown A.M.E. Zion Church requested assistance after a recent fire caused considerable damage to the Church.

The Task Force has visited installations in Philadelphia and in Harlem in preparation for the planning and establishment of a pilot center in New Jersey.

Addenda

Edward P. McMullin, Jr., AIA has opened his own office at 5 East Main Street, Denville.

Sidney Scott Smith, AIA and **David B. Murphy,** AIA have formed the office of **Murphy & Smith** at 53 East Main St. Moorestown.

Isidore Primost announced the opening of his own office at 500 South Lake Drive, Lakewood. Primost is on the faculty of NCE and teaches evening courses sponsored by NJSA.

Quentin E. Armstrong, Pablo L. Jordan and **David M. Pease** have announced their partnership in the firm name of Armstrong-Jordan-Pease, architects, with offices located at Auten Road, R.D. 1, Somerville, N. J. 08876.

Kuhn & Drake, AIA named **Walter J. Hessberger** as a partner and **John C. Morris** and **Jay R. Levinston** as associates. The firm will practice as **Kuhn-Drake-Hessberger** in Summit.

The re-election of **Richard J. Chorlton,** AIA, Princeton, to the six-man Board of the NCARB was announced at the 48th annual convention in Chicago. Chorlton is the immediate past president of the New Jersey State Board of Architects.

M. Leonard Levine, A.I.A., is shown above sketching as he listens to the speaker at a meeting of the Architects League of Northern New Jersey. Levine's tablecloth art has become highly prized in recent years as fellow architects bid for his napkins or tablecloths. Many have been framed and hang in architectural offices throughout the State. Proceeds go to the Scholarship Fund of the Architects League. Levine usually autographs the pictures as M. Leonardo Le Vinci.

Letters to the Editor:

Dear Mrs. Schneider:

Three cheers for Gerald Valk's letter in the last issue, in regard to the fee problem! Mr. Valk expressed eloquently what has been on the lips of many of the younger practitioners in our State, and mine in particular.

I feel that it is up to the younger architect practitioners to take the lead in seeing that our Schedule of Recommended Fees is adhered to and abided by, by all the NJSA members. Why not also consider making adherance to these minimum fees a provision of AIA membership? Some of the other archaic standards we are saddled with could be eliminated immediately, and a lot more sense would be made.

Let's educate the public that these minimum standards for fees are just what they say they are: **minimum.** The minimum rate under which an architect can accept a commission and hope to turn a reasonable profit. To make a profit is really why anyone is in business, although I would be the first to admit that there are many other reasons that one enters a chosen profession. Certainly the love of their profession has kept many smaller architect practitioners in business, long after the realism of the profit factor has become apparent, in architectural practice. The recent Case and Company statistics, based on a nationwide survey of architectural firms, that one out of every four projects in an architect's office loses money, are appalling. General Motors would not remain in business if one out of every four autos was a financial loss. Why should the architects put up with this condition?

Everywhere one looks in our old, decrepit cities of New Jersey, one can see the need for the forward-looking architect and designer. The young practitioner must be assured that he can make a decent living out of our profession, without the need for moonlighting in other fields, or being independently wealthy, in order to keep his office open. Let's make sure there are young people willing to enter the profession to meet the challenge. Let's put the financial rewards on a par with the so-called prestige or status we suppose we enjoy now. Let's make it financially worthwhile for the single practitioner to remain in business. We can, if we adhere to our professional fee schedules, and upgrade them as required. Let's make the minimum fee the point to begin bargaining with the client for a higher rate, rather than the point where the client hopes to begin "knocking down", with the threat of "going to the competition".

John S. Rhoads

Dear Helen:

A number of things have transpired since you were here two or more weeks ago—gosh how time flies.

My 5 doctors decided that I needed to be rehospitalized. This was done to determine if I could respond to a stage where certain operations could be dispensed with and also if I could combine whatever was left under one roof.

A specialist in Bergen County who had examined me very thoroughly decided I needed removal of cataracts, for which arrangements for appearance on March 1st were changed since I was hospitalized for other reasons, most of which are not to be made known to me, although everyone lowers his eyes when he passes me. This must have its origin in architecture and the sins inherent in its practice. This is not yet over and I still do not know what is going to happen next.

For this reason, before I am quarantined for whatever I have, I want you to extend my thanks to all my friends in architecture and the construction trades for their well wishes. You might also gently hint that I have closed my store, returned all drawings to my deserving clients and conduct the conclusion of my half century in architecture at my home, from which Chris will dispossess me unless I become a little more tidy.

Thank everyone for me until I can write again — as I have some planned proclivities for upsetting some applecarts in advancing the cause of architecture.

John Scacchetti

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